

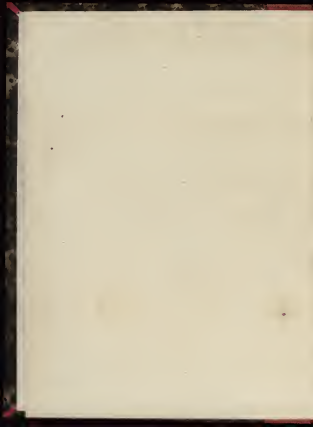


VM
151⁽¹⁷⁾

RVE

machine V 585 ⁶⁵ V^M 151 (3) RES





VIOLINO SECONDO

MADRIGALI A CINQUE CIOE

TRE VOCE E DVE VIOLINI

Con Vn Basso Continuo duplicato per vn Chitarrone
& simil Istromento.

LIBRO TERZO.

DI FRANCESCO TVRINI

ORGANISTA DEL DVOMO

DI BRESCIA.

Naouamente composti, & dati in luce.

CON LICENZA DE' SUPERIORI, ET PRIVILEGIO.

Dedicati All'Illustrissimo, e Reuerendissimo Signore Abbatte
GIO. FRANCESCO MOROSINI.

12. *La Libreria*

Genouefa Parsiendis
1792



IN VENETIA,

E

Appresso Alessandro Vincenti. MDCXXIX.

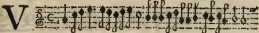
MO
ILLVSTRISSIMO, E REVER.
SIGNORE PATRONE COLENDISSIMO.

LE sanche, che virtuosamente v'ègono essercitate nō riceuono il maggior frutto, che dalla gratia de Patroni, che dimostrano di gradirle con la buona opinione della loro stima, la quale accresce l'animo ad esporsi a maggiori imprese. Il primo acquisto, ch'io feci di Signore e Patrono dopo la venuta mia dalla Corte Cesarea, fù della persona di V. S. Illustrissima; & ciò feci cō ragione uol causā, perche sino in quei remoti paesi risonaua la fama del ricetto liberalissimo: ch'ella suol dare ad ogni ombra di virtù particolarmente di Musica: & perche sin all'hora conobbi, che vscendo in luce qualche mio debbole parto, col consacrarlo al suo seculissimo nome, hauerebbe riceuuto in sè più perfetta forma, degnādo si ella d'abbellirlo con la gratia, & protezione sua, mi son fatto ardito di ricourar sotto i suoi benignissimi auspicij questi miei pochi Concerti Musicali persuadendomi, ch'ella debba accettarli con li soliti suoi generosissimi termini, & che insieme in lei si sueglj qualche mortiuo di alcuno suo apparente saure, affine di esser conosciuto per Seruitore dependentissimo da V. S. Illustrissima alla quale humilissimamente me le inchino. Di Venetia li x. di Luglio 1629.

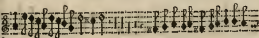
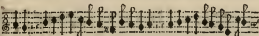
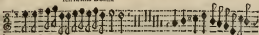
Di V. S. Illustrissima, & Reuerendissima

Humilissimo, & deuotissimo Seruitore

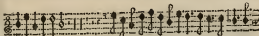
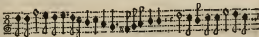
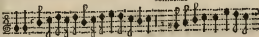
Francesco Turini.



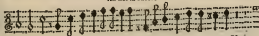
ten la mia Donna



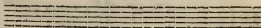
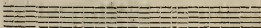
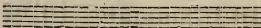
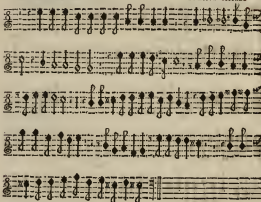
Sorridendo



All'hor la baccia

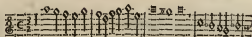


VIOLINO Secondo

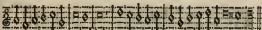


VOLINO Secondo

LIDIA TINGANNI
Tace.

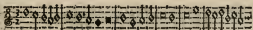


Ritornello Primo

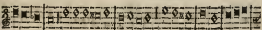
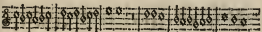
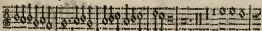


Purcell dis'io Tace

A 3.



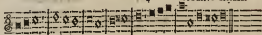
Canta, e solpra



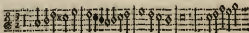
Madrigal Di Francesco Turino. A 3. Lib. 1.

E 3

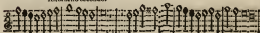
4 VIOLINO Secondo.



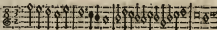
In van m'affale. Tace



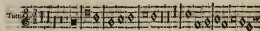
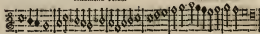
Ritornello Secondo.



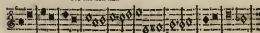
Il Bel sembò.
Et. Tace.



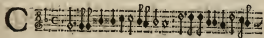
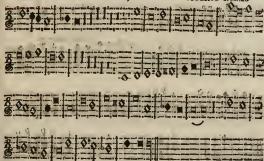
Ritornello Terzo.



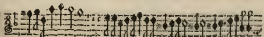
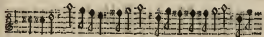
Nò che non hai.



VIOLINO Seconda

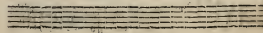
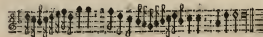
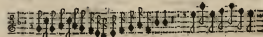
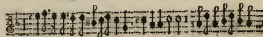
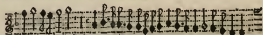
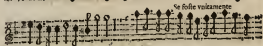
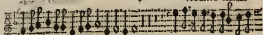


On che loanirà



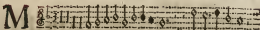
Mà se godo vn piacer

VIOLINO Secondo

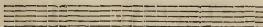
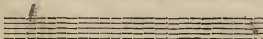
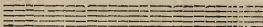
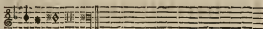
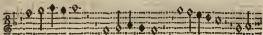
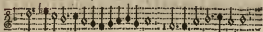


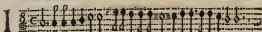
Tall'hor vi porgo preghi.
E le vi tengo avanti
Così la rodra al petto.
Però non vince in core

Tace.
Tace.
Tace.
Tace.

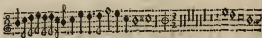
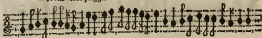


A le m'udite
Ma le mirate
Che s'affligge.
Io quasi morto.

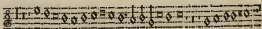
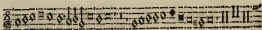




N una verde spiaggia

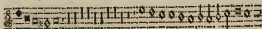


11



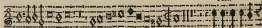
17

Odi come



19.

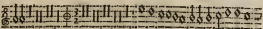
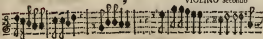
Tutti



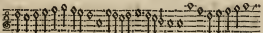
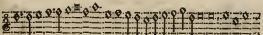
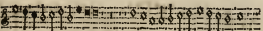
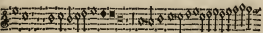
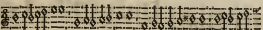
La bella cogghiofema



VIOLINO Secondo



13



Sincero Amante amai.
Non fia mai ver.
Qual più vici ragion.
Lieta vieste pur.

Tace.
Tace.
Tace.
Tace.

Tutti.

M

Eglio è penant

M

Ente vagi Angioletta

E la volse

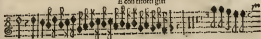
E la spinge

col.

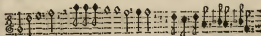
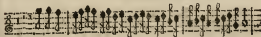
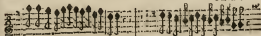
VOLINO Secondo



E con tirori giu

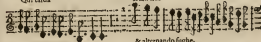


E la veloce

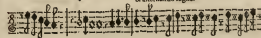


Qui tarda

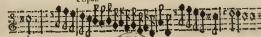
E all'hor

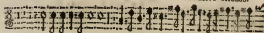


& alternando fughe.



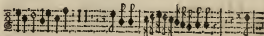
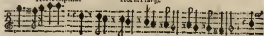
e riposi



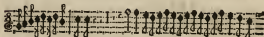
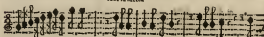


Hor la suspende

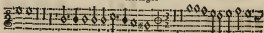
Hor la f range



Hor la lancia

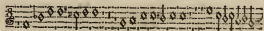
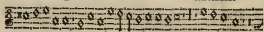


Hor in giro

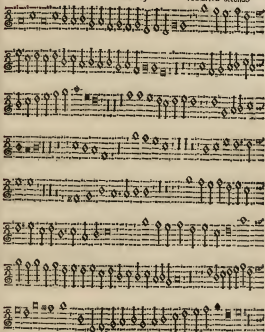


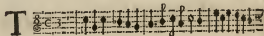
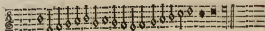
Quando fermi

Così cantando

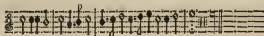
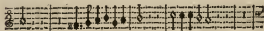
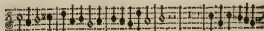


B. Pa. Gennep. Paris

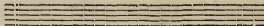
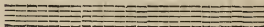


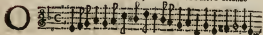


Ora del com

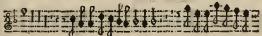
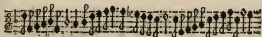
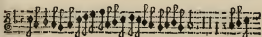
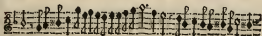
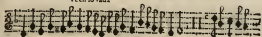


Si replica tre volte senza la prima

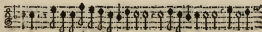
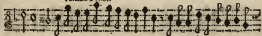




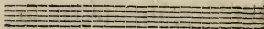
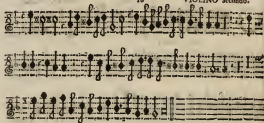
Vech'io vada



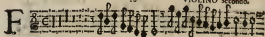
Parlad'a i fiori



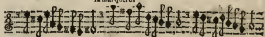
Pokis in me tomo



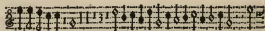
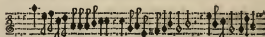
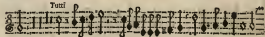
The musical score for Violino Secondo, page 17, is written in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a single system. The first staff contains the beginning of the piece, followed by the second, third, and fourth staves, which conclude with a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings.



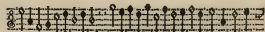
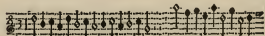
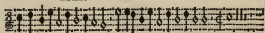
12 mai quel dì

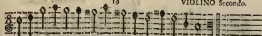


Tutti

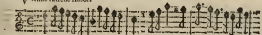


Ma temo

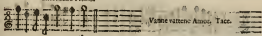




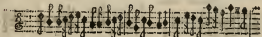
V Anne vattene Amor.



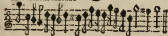
Ritornello Primo.



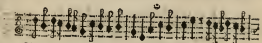
Vanne vattene Amor. Tact.



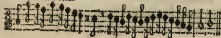
Ritornello Secondo



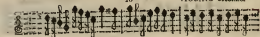
Non posso al ma ghera
Tact.



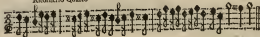
Ritornello Terzo



Che sperar
posso più
Tact.

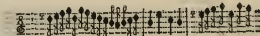


Ritornello Quarto

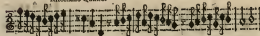


O come fa

Tace.

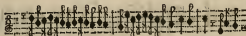


Ritornello Quinto.

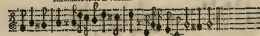


Ben anco mi sonien

Tace.



Ritornello Sesto & Ultimo.



Tutti

Violino Secondo

Rompedorante 6

Violino Primo

Viola

TAVOLA DELLIMADRIGALI

A CINQUE VOCE

DI FRANCESCO TURINI.



Vien la mia Donna
Lidia t'inganni
Con che soavità
Tall'hor ti porgo prieghi
In vaa verde piaggia
Sincera amare amai

1	Mentre vaga Angioletta	10
3	Torna del cora homai	14
3	Que ch'io vada	15
7	Ch'io t'ami più crudel	16
8	Fia mai quel di	18
10	Vanne via che Amor.	19

I L F I N E.





